

The Sketchbooks of Picasso

Goldmine for Study and Enjoyment

PICASSO CRITICISM WILL NEVER BE THE SAME AGAIN. The wealth of information coming to light from the great artist's sketchbooks is forcing scholars to reconsider past assumptions and values of a biographical approach to the interpretation of Picasso's art. *Je Suis le Cahier: The Sketchbooks of Picasso*, Sam and Ayala Zacks Wing, July 30 – October 2.

Je Suis le Cahier: The Sketchbooks of Picasso was organized by The Pace Gallery, New York, and sponsored by American Express Company. The exhibition is circulated by Independent Curators Incorporated, New York.

BY MICHAEL PARKE-TAYLOR

A sketchbook is the private and personal domain of the artist where the first notations of inspiration and the inventive wanderings of the mind may be recorded with unselfconscious abandon. Picasso would have subscribed to this view. One suspects, however, that he had an eye to posterity when he penned the phrase "*Je suis le cahier*" (*I am the sketchbook*) on a 1906-1907 notebook that dates from the beginning of his long and fruitful career.

That Picasso identified with his sketchbooks as an extension of his artistic personality is confirmed by their contents. They form a continuous working autobiography and chronicle his career with the continuity of a diary. Just like a diary, the contents of the sketchbooks were jealously guarded by Picasso and he did not exhibit or ever show the 40 sketchbooks in this exhibition, even to family, friends, or scholars. He preferred to keep them a secret. No doubt he knew that they would eventually surface after his death and would enhance his legacy with their striking revelations. As the art historian Robert Rosenblum commented in the catalogue, Picasso is like an ancient pharaoh whose afterlife is preserved by the recovery of an unending source of new treasure to make us think of the artist "not in the past, but in the present and future tenses." So while Picasso may have intended the sketchbooks to remain hidden in cupboards and bank vaults during his lifetime, their recent entry into the art historical record is entirely in keeping with his statement: "It is not sufficient to know an artist's works, I want to leave to posterity a documentation that will be as complete as possible." Thus many sketches were inscribed not only with the date, but also with the sequence in which they were created on that date.

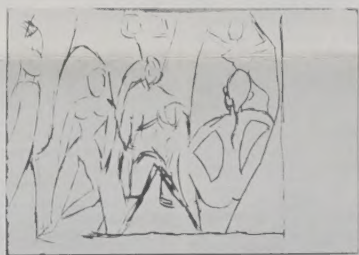
Indeed this virtual treasure trove of new material offers fresh interpretations and insights into the processes of the artist's thoughts and the evolution of certain key works in his career. A team of Picasso scholars contributed to the hefty catalogue that accompanies the exhibition. Included are useful essays that attempt to elucidate the significance of particular sketchbooks within the larger context of



Pablo Picasso was born in Malaga in 1881 as Pablo Ruiz, the son of an art teacher. Precoaciously talented, his work showed the quality of a master by age 14. Picasso left Barcelona for Paris in 1904, and soon became the centre of the avant-garde. His research into the properties of form culminated in 1907 in *Les Femmes d'Alger*, the painting that heralded Cubism. Picasso introduced the techniques of collage, papier collé, and construction, and established the concept of the work of art as object. Through the 1930s he developed monumental works of violent intensity based on the distorted female form. His other pivotal painting, *Guernica* (1936), became the quintessential 20th-century statement against war. In 1958 Picasso moved to Cannes. His work remained vigorous, varied, and inventive. He painted several important series based on watershed works by Delacroix (1954-55), Velazquez (1957), and Manet (1960s), and devoted himself to drawing and etching during recovery from illness in 1966. He resumed painting in 1969 and produced 165 extraordinary canvases in a year. Picasso died of heart failure in 1973.

Picasso's oeuvre. The catalogue is also a useful compendium of images (six sketchbooks are reproduced in their entirety), for while some of the spiralbound sketchbooks on display have been unwound to show their contents, the viewer may be tantalized by other sketchbooks that reveal only one page at a time.

The more than 230 individual sketches in the exhibition are arranged chronologically to cover most periods of the artist's life between 1900 and 1965. The show begins with the talented young artist working in



Far left: Arnold Newman (American, b. 1918), *Pablo Picasso, Vallauris, France*, 1954; silver print, 34 x 27 cm. Private collection, Toronto.

Works by Pablo Picasso (Spanish, 1881-1973). Top left: Pencil drawing related to the painting *Mother and Child*, Sketchbook #77, p. 28, c.1922; pencil on paper, 30.5 x 42.0 cm. Courtesy The Pace Gallery, New York. Photo: Jacobson Studio, NY. Bottom left:

Ink drawing related to the painting *Les Femmes d'Alger*, Sketchbook #44, 1907. Courtesy The Pace Gallery, New York. Above: Ink drawing of a sculptural bone figure, Sketchbook #99, 1929. Courtesy The Pace Gallery, New York.

Barcelona in a manner stylistically akin to the fluid draughtsmanship of the French artists Henri Toulouse-Lautrec and Théophile Steinlen. Following a move to Paris at the turn of the century, Picasso soon passed through the classicizing tendencies of his so-called blue period paintings to the saltimbanque and circus themes associated with the rose period. The fascinating evolution of his first major painting

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Picasso at Large in Toronto Collections

WHILE THE EXHIBITION *JE SUIS LE CAHIER: THE SKETCHBOOKS OF PICASSO* offers insights into the private musings of the artist, this pendant exhibition presents aspects of Picasso's astonishing versatility in a variety of media. *Picasso at Large in Toronto Collections*, Sam and Ayala Zacks Wing, July 30 – October 2, organized by the Art Gallery of Ontario.

Sponsored by Bramalea Limited, developers of Balmoral.

BY MICHAEL PARKE-TAYLOR

Drawn from an unexpected wealth of Picasso material held in Toronto private and public collections, the exhibition *Picasso at Large in Toronto Collections* provides some important contextual reference points to our understanding of the sketchbooks. At the same time, this exhibition pays homage to the artist's ability to work with equal facility in painting, sculpture, prints, drawings, ceramics, and glass.

A trio of AGO curators – Katharine Lochan, curator of prints and drawings, David McTavish, curator of European painting and sculpture, and myself – visited numerous private collectors to discover what works might be available in Toronto. This proved to be a



Pablo Picasso (Spanish, 1881-1973), *L'Aubade*, 1967; oil on canvas, 130.0 x 194.9 cm. Private collection. © Picasso / VIS-ART INC. 1988

revelation in the quantity and quality of pieces found from all phases of the artist's career.

Starting with a significant collection of early Barcelona drawings, the exhibition includes a number of saltimbanque prints and drawings and the surprise find of a watercolour study of a schematized figure related to the Hermitage's cubist painting of *Three*

Women, 1908. From the Royal Ontario Museum, two costumes designed in 1919 by Picasso for Diaghilev's Ballets Russes production of *Le Tricorne*, and the drawing *Vera Nemtchinova and Felix Dancing* from a private collection give us a taste of the artist's involvement with the theatre. The women in his life also figure prominently in this exhibition, with portraits in various media of Françoise Gilot and his last wife Jacqueline Roque.

Picasso's interpretation of Manet's *Déjeuner sur l'herbe*, which is featured in *Je Suis le Cahier*, is explored once again in a number of drawings and in a splendid rectangular plaque of red earthenware. The ceramic production, which began at Vallauris in the south of France from the late forties, is well represented with a lively assortment of colourful plates and tiles. We are grateful to Meredith Chilton, curator at the George R. Gardiner Museum of Ceramic Art, for her advice in the selection and presentation of these works.

All the collectors we contacted were extremely generous in lending their works. *Picasso at Large in Toronto Collections* is a tribute not only to the genius of the artist, but also to the collecting activity of Toron-

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Divine Comedy

BY KATHARINE LOCHNAN

NICHOLAS FODOR, A DISTINGUISHED TORONTO CONSULTING engineer known to his friends as Nicky, had a wonderful sense of humour. It originated during his childhood in Hungary and was nurtured in his marriage to Gretl Trier, the daughter of the great humorous illustrator Walter Trier and his wife Helen.

Nicky loved art, but could not bear the solemn tone of most art museums, and he always longed to inject an element of fun into them. In 1975 he approached the Art Gallery of Ontario and proposed that he and Gretl and Mrs. Helen Trier donate the work of the late Walter Trier, along with a space in which to show it, and establish a fund for the purchase and display of "humorous, satirical and representational graphic art."

During the past 13 years the Art Gallery of Ontario began to build a collection that will ultimately span the whole history of caricature in the West, and provide a context for the work of Walter Trier. It gave Nicky enormous pleasure to watch the collection grow and to come to the Gallery in recent years in his wheelchair to chuckle over the latest arrivals from London, Paris, and New York. It was with great sadness that the staff received the news of his death on March 28, 1988. We knew that he would want to be remembered with a smile and decided to display in the Trier Gallery some of the highlights of the growing collection.

Caricature collection welcome novelty

The idea of building a collection of humorous graphic art, which was conveyed to me in 1976 by Mr. Withrow and the then president of the Gallery Marvin Gelber, struck me as an eccentric but welcome novelty. All institutional collections are the product of the visions of many people: curators act as catalysts working closely with the collecting community, volunteers, corporations, foundations, and individuals while retaining an overall sense of direction. In 1976 the Gallery was on the brink of establishing a prints and drawings department and considered that this idea could be developed into an important component. The Gallery has since received special funds to assist with the building of a number of areas in prints and drawings, most notably the Touche Ross fund for the purchase of nineteenth-century French and English prints, and the Makepeace Investment fund for the purchase of British watercolours. The Art Gallery of Ontario encourages the establishment of such funds and works closely with donors to build a body of work that has coherence and integrity and that will complement and enhance its permanent holdings.

But caricature! The first thing that we did was establish criteria for purchase. We decided to avoid the documentary approach based on the importance of the political event or the appeal of the themes represented. Instead, we decided to look for graphic innovation and artistic merit and set our long-term sights on mounting an exhibition covering the whole history of caricature, simultaneously building the collection in depth, beginning with certain key areas. To date we have assembled many of the basic historical building blocks and have built several areas in depth. Since the fund will continue indefinitely, we are optimistic that in time we will have a unique and outstanding collection of international importance from which we can generate more of the related exhibition program.

Distortions by Leonardo spread genre

The history of caricature is as old as the history of Western art itself. In the north of Europe it found its way onto paper from Romanesque capitals and tympana. One of the earliest prints in the collection, Wolfgang Hieronymus von Bönning's (German, fl. 1660) *Fantastic Lion*, is made up entirely of ornamental foliage of the kind found in carved drolleries and manuscript borders in the Middle Ages. The most riveting caricatures of the northern tradition are the series of prints by Pieter van der Heyden (Flemish, fl. 1550-1570) after *The Set of the Seven Vices* by Pieter Brueghel (Flemish, 1525-1569).

The most notable early exponent of caricature was Leonardo da Vinci, whose distorted heads (now at Windsor Castle) gave rise to many copies that helped spread the genre throughout Europe. (Although we do not yet have a Leonardo caricature drawing, we remain optimistic!) Among the foremost Italian caricaturists were Pier Francesco Mola (Italian, 1612-1666), who is represented by a large and interesting sheet, *La luna ispiratrice dei poeti*, and Pierleone Ghezzi (Italian, 1674-1755), whose *Bishop Hieronymus Wielogłowski* is characteristic of the drawings etched by Arthur Pond that carried the tradition of Italian caricature to England in the mid eighteenth century.

It was in England that the first great national school of caricature was born. The moralizing satires of Wil-



Photo: Jack Owens

Gifts of the Trier-Fodor Foundation. Top right: Guercino (Italian, 1591-1666), *A Witch, two bats, and a demon in flight behind*, pen and iron gall ink and brown wash on laid paper, 11.7 x 25.7 cm. Middle right: Pier-Leone Ghezzi (Italian, 1674-1755), *Bishop Hieronymus Wielogłowski*, pen and brown ink on paper, 30.6 x 22.0 cm. Bottom right: Giovanni Battista Tiepolo (Italian, 1696-1770), *Caricature of a Man with a Sword*, 1754-62; pen and brown ink on white hand-made laid paper, 19.6 x 14.2 cm. Far right: Anonymous (British, 18th century), *Before and After Marriage*, 1789; etching with contemporary hand-colouring, 23.8 x 19.1 cm.



THREE WEEKS before MARRIAGE.
The Even so Endureth the Marriage in bed.
The day would end the end of the end of the end.

liam Hogarth inspired countless amateurs and also the great figures of the golden age: Thomas Rowlandson (British, 1756-1827), James Gillray (British, 1757-1815), and George Cruikshank (British, 1792-1815). We have added a number of works by Rowlandson to our substantial collection, and have built up an important group of works by James Gillray and the group of early works by George Cruikshank. Cruikshank had the wind taken out of his sails when Queen Victoria came to the throne in 1837 and put a lid on the ribald Regency tradition, whereupon the genius of caricature moved across the Channel and settled in France.

In addition to well-known or identifiable British satirists, we have also assembled a fine collection of works by anonymous amateurs who supplied the popular print-shop windows around St. James's Street with the gaudy sheets that were sold "penny plain and tuppence coloured!" Even King George III was an avid collector, particularly of works lampooning himself. While many appreciated them as brilliant popular images worth saving in albums, others tacked them on the walls of public houses, and most ended up faded, damaged, or destroyed. To find them in good condition is increasingly difficult. One of Nicky's favourites and still one of mine is the anonymous reversible print *Before and After Marriage*, 1789.

"Penny plain and tuppence coloured"

While the French tradition was developing during the seventeenth century – as the wonderful print by Jacques Callot [French, 1592-1635], *Les Deux Pantalons*, 1616, for the *commedia dell'arte*, attests – it was in the period following the Battle of Waterloo that French caricature began to flourish as an independent genre. We were extraordinarily fortunate in being able to acquire about 50 rare hand-coloured neoclassical etchings made between 1815 and 1820, many of them lampooning the British travelling in France after the war, and the dress and social customs of the new French bourgeoisie. It was with the restoration of Charles X and the birth of the Romantic movement that French caricature reached its zenith. We have been building in depth in this period and have acquired many caricatures of Charles X and his successor Louis Philippe, the "citizen king," by Honoré Daumier and his entourage, including rare and important works by the publisher of the satirical journal *La Caricature*, Charles Philipon.

Next year we will be mounting the first special exhibition drawn almost exclusively from the Trier-Fodor collection. To mark the 200th anniversary of the storming of the Bastille, it will be called *Face à Face: French and English Caricatures of the French Revolu-*

tion and its Aftermath. A large number of the works show how the English perceived the French during the Revolution and Napoleonic wars and how the French viewed the English travelling in France after the Battle of Waterloo. It promises to be great fun. As the collection continues to grow, it will give rise to more special exhibitions of this kind.

Nicky's vision, and that of the Trier and Fodor families, has provided one of the most innovative points of departure for the prints and drawings collection in recent years. The Gallery is fortunate to have Joseph Fodor on the Print and Drawing Collection Committee to oversee the continued development of the collection, which will appear on our walls with increasing regularity to provide pleasure and historical insight in the years to come.

Dr. Katharine Lochnan is curator of prints and drawings at the AGO.

Divine Comedy
Trier Gallery, June 25 – August 29.

PICASSO IN TORONTO
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Pablo Picasso (Spanish, 1881-1973), *Head of a Woman (Fernande)*, 1909, bronze, H. 41.9 cm. Purchase, 1949. © Picasso / VIS-ART INC. 1988



tionians who have acquired his work with discernment and passion.

Picasso at Large in Toronto Collections was coordinated by Dr. Katharine Lochnan, curator of prints and drawings at the AGO. A handlist/brochure, which has been issued to document the works in the exhibition, is available in the AGO Book Shop.

Michael Patke-Taylor is acting assistant curator of prints and drawings at the AGO.

Picasso at Large in Toronto Collections.
Sam and Ayala Zacks Wing, July 30 – October 2.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14h30.	The Gallery, The Grange, and the shops are now open seven days a week. The Restaurant and Members' Lounge are closed on Mondays.	For detailed description of programs consult the events listings on pages 6 and 7.		Volunteers needed for tele-marketing. If interested, call 977-0414 ext. 263.	Canada Day <i>Artful Conversation</i> / 11:15 am	The Grange is now accessible through the park.
13	14	15	16	17	18	19
On Sundays, brunch is served in The Restaurant and garden patio for your enjoyment.	The Reproduction Shop offers Canada's largest selection of fine art posters.	For Kids <i>Hands On</i> / 11 am - 4 pm Art Rental and Sales Gallery contemporary Canadian and Inuit art exhibition opens.	For Kids <i>Hands On</i> / 11 am - 4 pm <i>Rendezvous with Art</i> / 6 pm	For Kids <i>Hands On</i> / 11 am - 4 pm	<i>Artful Conversation</i> / 11:15 am For Kids <i>Hands On</i> / 11 am - 4 pm	For Kids <i>Hands On</i> / 11 am - 4 pm
10	11	12	13	14	15	16
Exhibitions <i>Collectors' Canada</i> / closes <i>Gerhard Richter</i> / closes	The Impulse Shop carries imaginative toys and puzzles for summer fun.	For Kids <i>Hands On</i> / 11 am - 4 pm	For Kids <i>Hands On</i> / 11 am - 4 pm <i>Rendezvous with Art</i> / 6 pm	For Kids <i>Hands On</i> / 11 am - 4 pm	<i>Artful Conversation</i> / 11:15 am For Kids <i>Hands On</i> / 11 am - 4 pm	For Kids <i>Hands On</i> / 11 am - 4 pm Exhibitions <i>The Art of The New Yorker</i> / opens
17	18	19	20	21	22	23
The Jewellery Shop features the work of Anke Davids.	AGO gift certificates are redeemable at all AGO retail outlets.	For Kids <i>Hands On</i> / 11 am - 4 pm	For Kids <i>Hands On</i> / 11 am - 4 pm <i>Rendezvous with Art</i> / 6 pm	For Kids <i>Hands On</i> / 11 am - 4 pm The Coffee Shop serves nutritious lunches all through the week.	<i>Artful Conversation</i> / 11:15 am For Kids <i>Hands On</i> / 11 am - 4 pm	For Kids <i>Hands On</i> / 11 am - 4 pm
24	25	26	27	28	29	30
The AGO is accessible to disabled people and a number of wheelchairs are available.	The AGO Book Shop carries many recommended textbooks on fine art. Reserve your copies for the fall.	For Kids <i>Hands On</i> / 11 am - 4 pm	For Kids <i>Hands On</i> / 11 am - 4 pm <i>Rendezvous with Art</i> / 6 pm	For Kids <i>Hands On</i> / 11 am - 4 pm Meet for drinks and a light lunch in the elegant Members' Lounge.	<i>Artful Conversation</i> / 11:15 am For Kids <i>Hands On</i> / 11 am - 4 pm Members' Preview <i>The Sketchbooks of Picasso, and Picasso at Large in Toronto Collections</i> / opens / 11 am - 9 pm	For Kids <i>Hands On</i> / 11 am - 4 pm Exhibitions <i>The Sketchbooks of Picasso</i> / opens <i>Picasso at Large in Toronto Collections</i> / opens Gallery talk signed for the hearing impaired / 2 pm
31						
Exhibitions <i>Gerhard Merz</i> / closes						

STAGE III FUND REPORT

Campaign Launch Celebrates Major Donations

BY LISA ELLIOTT

ON MAY 26, THE ART GALLERY OF ONTARIO LAUNCHED ITS \$14 million Stage III Fund private support campaign with the celebration of a new acquisition and major donations. About 300 people gathered in The Walker Court as Fredrik Eaton, campaign chairman, announced his campaign team, recognized early donors for their generous contributions, and encouraged canvassers as they began their appeals to friends of the Gallery. The total project cost for Stage III is \$34 million.

"The focus of the Stage III expansion and renovation is to make the AGO a friendly, more accessible place to visit and to give us the space to exhibit more of one of the country's great permanent collections," said Mr. Eaton. Stage III will create several new galleries, a premier prints and drawings centre in Canada, a stunning glazed sculpture court, and an array of state-of-the-art support facilities.

Esther and Samuel Sarick gave the Art Gallery of Ontario a collection of art that will "make the AGO one of the world's leading centres for Inuit art," said William J. Withrow, director of the Art Gallery of Ontario. Selections from the 3,000 works will be displayed with selections from the previously donated Klamer Family Gift of Inuit Art in a new gallery, upon completion of Stage III, to be known as the Sarick Gallery of Inuit Art. The Sarick collection includes 1,800 sculptures ranging from early masterpieces of the 1950s, to major works from the 1970s, to works by young contemporary artists. There are 1,200 graphics including prints and drawings.

"As a whole, the Sarick collection is characterized on one hand by its breadth," said Jean Blodgett, recently appointed chief curator of the McMichael gallery, "and on the other hand by its focus on individual, significant artists."

The Sarick collection is unique in the world because of its diversity, historical importance, and representation of the latest developments in Inuit Art. "The recent sculptures in the collection are particularly valuable since other collectors, both private and



institutional, have not kept their holdings up to date," said William Withrow.

Mr. and Mrs. Sarick decided to give the result of more than 25 years of collecting Inuit art to the AGO because "the works say something artistically and should be displayed in a gallery rather than viewed in a historical and ethnological context," said Mr. Sarick. He also expressed a fondness for Toronto as his home city and noted that Stage III will make it possible for the collection to be exhibited to its best advantage.

The Sarick gift will be complemented by the gift/purchase of gallery-owner Avrom Isaacs's personal Inuit documentation, some 500 books, and nearly 1,000 journals, periodicals, and catalogues. This library will be available to the public as part of Stage III's expanded research and resource facilities. The AGO will be hiring a full-time curator to care for the Inuit collection.

At the launch ceremony, Mr. Eaton announced the donation of the Bovey Gallery, a new gallery of contemporary art on the second floor of the new AGO, which is the gift of Ed and Peggy Bovey, long-time supporters of the Art Gallery of Ontario.

Fraser and Betty Ann Elliott donated a main floor gallery for special exhibitions; the gallery is to be known as the Betty Ann and Fraser Elliott Gallery,



From left to right: Peggy Bovey, Sandra Matthews, Betty Ann Elliott, and Esther Sarick of the platform party share a few moments before the official launch of the Stage III Fund.

said Mr. Eaton. He went on to formally recognize the contributions of Valentine N. Stock, past president of the Gallery until his death in 1987, by announcing the Valentine N. Stock Memorial Gallery. Friends and business associates contributed funds for this gallery as a tribute to Mr. Stock's dedication to the AGO. The tribute was accepted at the launch by Mrs. Georgia Stock, his widow.

Stage III will set the Art Gallery of Ontario among the world's great art museums. The Art Gallery of Ontario now has a Permanent Collection of more than 15,000 works of art, including the Sarick gift and 7,000 prints and drawings that will be available for study and appreciation when the Stage III prints and drawings centre is completed.

The Federal and Provincial governments have contributed \$8 million each to Stage III. A significant contribution is expected from Metropolitan Toronto.

Fredrik S. Eaton, chairman of the Stage III Fund, has recruited a team of senior volunteers to lead the canvassing effort. They are: Mr. J. Douglas Crashley, Mr. R. Fraser Elliott, Mr. Marvin B. Gelber, Mr. John G. Hungerford, Mr. Michael M. Koerner, Mr. George G. Sinclair, Mr. Richard M. Thomson, Mr. Edmund C. Bovey, Mr. Arthur E. Gelber, Mr. Joseph M. Tanenbaum, Mrs. Flora Agnew, Mr. John T. Band, Mrs. Margaret H. Bindhardt, Mr. George W. Gilmour, Mr. Michael A. Hasley, Mr. Keith C. Hendrick, Mrs. Nona Macdonald, Mrs. Sandra Matthews, and Mr. William J. Withrow.

Lisa Elliott is communications coordinator for Stage III at the AGO.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14h30. 17 The Norma Ridley Reading Room is a quiet reading space off the Members' Lounge. 14 The Jewellery Shop features one-of-a-kind necklaces by Betty Fogel. 21 Special items for outdoor living available at The Impulse Shop. 28 The Reproduction Shop carries a fine selection of Group of Seven posters.	Exhibitions <i>The Art of The New Yorker</i> / continues 18 Art gift certificates are redeemable at all AGO outlets. 15 Volunteers needed for telemarketing. If interested call 977-0414 ext. 263. 22 Exhibitions <i>The Sketchbooks of Picasso</i> / continues 29 While on your AGO tour stop at The Coffee Shop for a pleasant snack.	For Kids <i>Hands On</i> / 11 am – 4 pm Now is the time to decide which studio courses to take at the Gallery School. For information call 979-6621. 19 For Kids <i>Hands On</i> / 11 am – 4 pm 16 Exhibitions <i>Selections from the Klammer Family Gift of Inuit Art</i> / opens For Kids <i>Hands On</i> / 11 am – 4 pm Film classics in video format available from the Edward P. Taylor Audio-Visual Centre. 23 For Kids <i>Hands On</i> / 11 am – 4 pm 30 The AGO is accessible to disabled people: a limited number of wheelchairs are available.	For Kids <i>Hands On</i> / 11 am – 4 pm <i>Rendezvous with Art</i> / 6 pm 10 For Kids <i>Hands On</i> / 11 am – 4 pm <i>Rendezvous with Art</i> / 6 pm 17 Exhibitions <i>Perspective 88: FASTWURMS</i> / opens For Kids <i>Hands On</i> / 11 am – 4 pm <i>Rendezvous with Art</i> / 6 pm 24 For Kids <i>Hands On</i> / 11 am – 4 pm <i>Rendezvous with Art</i> / 6 pm 31 <i>Rendezvous with Art</i> / 6 pm	For Kids <i>Hands On</i> / 11 am – 4 pm During the summer The Grange is also accessible through the park. 11 For Kids <i>Hands On</i> / 11 am – 4 pm 18 For Kids <i>Hands On</i> / 11 am – 4 pm Exhibitions <i>Picasso at Large in Toronto Collections</i> / continues 25 For Kids <i>Hands On</i> / 11 am – 4 pm The Gallery, The Grange, and the shops are now open seven days a week. The Restaurant and Members' Lounge are closed on Mondays.	<i>Artful Conversation</i> / 11:15 am For Kids <i>Hands On</i> / 11 am – 4 pm 12 <i>Artful Conversation</i> / 11:15 am For Kids <i>Hands On</i> / 11 am – 4 pm 19 <i>Artful Conversation</i> / 11:15 am For Kids <i>Hands On</i> / 11 am – 4 pm 26 <i>Artful Conversation</i> / 11:15 am For Kids <i>Hands On</i> / 11 am – 4 pm For detailed description of programs consult the events listings on pages 6 and 7.	For Kids <i>Hands On</i> / 11 am – 4 pm 13 For Kids <i>Hands On</i> / 11 am – 4 pm 20 For Kids <i>Hands On</i> / 11 am – 4 pm Exhibitions <i>Nicholas Trier Memorial Exhibition</i> / continues 27 For Kids Last day for <i>Summer Hands On</i> / 11 am – 4 pm Gallery Talk signed for the hearing impaired / 2 pm

THE COLLECTION IN FOCUS

Osuitok Ipeelee

BY JEAN BLODGETT

THE KLAMER FAMILY GIFT OF INUIT ART DONATED TO THE Art Gallery of Ontario in 1978 includes several sculptures by the Cape Dorset artist Osuitok Ipeelee. Osuitok has been one of the outstanding sculptors in Cape Dorset, a community of talented artists, since the 1950s when he was recognized as the best carver on the south coast of Baffin Island. Over the years, he has carved steadily, thoughtfully, and innovatively, producing an extensive and exceptionally varied body of work.

One of the Osuitok sculptures in the Klammer collection, *Bear Spirit*, has been included in several exhibitions at the AGO. One is struck by the intensity and expressive qualities of the work. This bear is not a sculpture that sits quietly in an exhibition waiting to be acknowledged and appreciated by the perambulating viewer; instead it is a dynamic, upward thrusting, assertive statement that immediately commands our attention.

The upward thrust of the bear, with his snout in the air, his ears back, his elongated neck straining upward, the dynamic curve sweeping along his back and up his neck, is so great that much of his massive weight seems to have been lifted off his feet, leaving him standing on unnaturally shortened paws almost as though on tiptoe. Echoing the curving line along his back – which gains momentum as it flows along his rump down toward his neck and then up and off the tip of his nose – is the curving ridge along the front of his neck, the central vertical rising from between his powerful front legs. While the front legs are stably positioned parallel to one another, one of the bear's back legs is pulled forward creating an asymmetrical dynamism of open 'v' shapes and angles.

The position of the bear's legs and other characteristics such as the size and shape of his head, the length of his neck, and the shape and proportions of his legs and body do not accurately reflect the original animal. In fact, naturalists might be quick to point out that Osuitok's bear is not very realistic. Yet is it these very distortions and adjustments that work to create a powerful artistic statement.

Comparison of this sculpture with others by Osuitok, including the *Caribou Head* in the Klammer Collection, clearly demonstrates that the shape and position of the bear is a matter of artistic choice. In



Osuitok Ipeelee (Inuit, b. 1923), *Bear Spirit*, c.1969; green stone, 40.5 x 31.4 x 10.5 cm. Gift of the Klammer Family Gift of Inuit Art.

carving the *Caribou Head* Osuitok used a combination of stone and actual caribou antlers to create a strikingly naturalistic caribou head with characteristic shapes, pose, proportions, and textures: the position of the ears, the shape of the head, the strong curve of the jawline and the way it meets the neck, the deepest mouth, the protruding eyes, the flaring nostrils and velvety nose, the rake of the real antlers. This is a sculpture that truly captures the essence of a caribou, so successfully, in fact, that in its likeness to life seems to transcend the stone from which it was made.

If Osuitok's *Caribou Head* seems to capture the spirit or quality of a caribou, the *Bear Spirit* sculpture seems to embody the spiritual qualities traditionally associated with bears in Inuit culture. Bears, considered by Inuit in many parts of the Arctic to be the shaman's most powerful helping spirit, have played a major role in magico-religious practices dating back to the Dorset culture (c.800 BC – AD 1000). Artifacts from this prehistoric era include a large sampling of bear images, ranging from realistic representations to stylized forms. Discussions of these bear carvings have distinguished those with unrealistic neck and body proportions and associated them with supernatural shaman bears.



Osuitok Ipeelee (Inuit, b. 1923), *Caribou Head*, c.1970; green stone and antler, 54.7 x 31.5 x 45.6 cm. Gift of the Klammer Family Gift of Inuit Art.

In his carving of the *Bear Spirit*, Osuitok implements this connection between bears and shamanistic practices, especially carvings of shamanistic bears in which the proportions of the neck and body are considered to be distinguishing characteristics. Osuitok's style, iconography, and expressive qualities are in keeping with the subject matter; the manner in which this bear has been represented is consistent with its supernatural significance.

Being the truly great artist that he is, Osuitok has the sensitivity and technical ability to adjust his style of presentation to match the spirit of his particular subject matter, a carving versatility suggested by the comparison between his *Bear Spirit* and the *Caribou Head*. Analysis of his many sculptures, including several others in the Klammer Collection, done over the last 40 years demonstrates his range of subject matter, intent, and means of artistic realization.

Osuitok's *Bear Spirit* is included in a selection of Inuit art from the Klammer Family collection on display in the Restaurant Corridor until August 14.

Jean Blodgett, former adjunct curator of Inuit art at the AGO, is now chief curator at The McMichael Canadian Art Collection.

In Search of a Sense of Place

FASTWÜRMS, A TORONTO ARTISTIC COLLECTIVE OF self-proclaimed shamanistic archaeologists of contemporary urban civilization have set up their 'research site' at the AGO. *Perspective 88*, the annual award exhibition featuring the work of young Canadian artists, presents *Sheet - Rock - Xoana*, a new installation by Kim Kozzi, Dai Skuse, and Napo B. *Perspective 88: FASTWÜRMS*; Gallery of Contemporary Art, August 17 - October 26; organized by the Art Gallery of Ontario.

Sponsored by George W. Gilmour

BY BARBARA FISCHER

"It seems to me that Canadian sensibility has been profoundly disturbed, not so much by our famous problem of identity, important as that is, as by a series of paradoxes in what confronts that identity. It is less perplexed by the question 'Who am I?' than by some such riddle, as 'Where is here!'" (Northrop Frye, "The Bush Garden" [Toronto: Anansi, 1971], p.220)

FASTWÜRMS devote themselves to fashioning identities and mapping a sense of place in their work. Even though they venture into the unknown by undertaking frequent canoeing trips or expeditions into the Canadian wilderness, these artists are not primitives. They do not take refuge in a mythical place where there are no existent meanings and representations; nor do they seek escape from the constraints of civilization. On the contrary, FASTWÜRMS' art practice, their materials, activities, and concerns, are informed by and even predicated on a contemporary urban cultural condition.

Having left Ottawa, Kim Kozzi, Dai Skuse, and Napo B., congregated as a filmmaking group in the Toronto metropolis, emerging within Toronto's flourishing underground Super 8 film scene and the Punk and New Wave cultures of the late 1970s. Their work is inextricably enmeshed with the cultural climate of the city - the realities of the economic recession of the seventies, and the gradual transformation of an older urban industrial centre to a post-industrial one. Their work emerges at a time when the matrix for a city that was formerly based on industrial production has become increasingly supplanted by the immaterial circulation of information through communications technologies.

New models for a sense of identity

FASTWÜRMS' work builds on the ruins of this preceding economy: 'non-sites' such as deserted warehouses or industrial lots have served as sets for their films or even as their temporary studios. The artists also find their materials there: car tires, steel barrels, wooden planks, and plastic tarps, which are invariably featured in their films and installations. The collectively chosen pseudonym FASTWÜRMS, therefore, is not simply a metaphor for their identities - fast, urban, earthbound creatures - but also for their activities, which consist largely of salvaging and transforming discarded, ready-made materials.

This activity of transforming existing materials also takes as its objects systems of meanings produced and given in language, such as tacit knowledge, cultural definitions, attitudes, myths, and, not least of all, identities evoked by names. As the adoption of their collective and personal pseudonym (Kim Kozzi, Dai Skuse, Napo B.) already indicates, even their own identities are subject to such a procedure. Particularly in their films, where the three artists fashion themselves in surrealistic or shamanistic masks and costumes, FASTWÜRMS give evidence not only of the desire and of the ability to act upon one's history, but also of the need to change, the need to design new models for a sense of identity, for the ways in which one conceives of one's self, of one's body, and of most of all, of one's place within a social order.

In their sculptural work, FASTWÜRMS take up existing signs that embody knowledge or assumptions about a given place or cultural condition. These function as the 'raw' materials, and, as if in an alchemist's laboratory, go up in smoke, change configuration and transform into new amalgamations. Throughout their work, humour serves as a tool not only to unhinge old or inept attitudes, but also to create new models for living, and for knowing the 'land'. Their first installation in Toronto, *Snow-She-Bones*, 1983, for instance, presents an eccentric inventory of the 'essential' symbols of a Canadian landscape. A series of sculptural objects, including a bright orange igloo, a "Frozen Lake," a mountain called Mt. Jambon, and even a spinning satellite, map a northern settlement. Yet each element subverts its traditional associations or functions. Famous Mt. Jambon, a tall construction resembling a mountain peak, is on castors. A mobile unit that can be pushed around, it symbolically disarms the threatening or most overwhelming aspects of nature's topography. And "Spudnik," the spinning satellite, is rendered in the shape of a very earthen



Dai Skuse (b. 1955), *Napoleon Brousseau* (b. 1950), and Kim Kozzi (b. 1955), have worked as a collective under the name "Fastwürms" since 1980. Their installations and sculptural works have been shown in many solo exhibitions at the former Idessa Gallery in Toronto and in various art-run galleries in Ontario. Most recently they were also included in a major group exhibition entitled "Theatre Tableau" at the Winnipeg Art Gallery in Winnipeg, Manitoba. Fastwürms' international exhibitions include the recent group show "Erratic Percorsi," curated by Achille Bonito Oliva, at Accare Sicily in 1987. "Polyphonic," in Genazzano, 1987, and a solo exhibition at the Canadian Cultural Centre in Rome, Italy, in 1988. Articles and reviews on their work have been published in local and national Canadian newspapers, and also in art magazines including *Vanguard*, *C Magazine* and *Flash Art*.



Above: FASTWÜRMS, *Snow-She-Bones*, 1983; corrugated steel, epoxy resin, rubber latex, wood, ethyfoam, lichen, potatoes, quartz crystals, tar, pigment, mosaic, rawhide bones, installation dimensions W.7.62 x L.18.89 x H.3.65 m. Right: FASTWÜRMS, *Know by Heart Lodge + Six-Foot-By-Otter Spot*, 1985; lichen, rocksalt, clay, encaustic, chlorophyll, mitten quartz crystals, bones, drywall, installation dimensions W.7.62 x L.18.89 x H.3.65 m.

fruit, a large, bumpy, bellowing, brown potato, with its skin pierced by several lenses that scan the environment. Underlining FASTWÜRMS' focus in this vision quest, the object now functions to watch over the roots of terrestrial growth via the 'eyes' of a potato rather than being employed in the technological conquest of outer space.

Throughout their work, however, FASTWÜRMS are concerned with a subtler, more far-reaching effect of contemporary technologies. The unceasing dissemination of 'dis-embodied' information [information from and about elsewhere] through communications technologies has fostered a profound separation between the self and a particular geographical and indigenous cultural position. In fact, it is this condition that, according to Northrop Frye, has led to the perpetuation of the 'riddle of the Canadian sphinx,' the experience of continuous suspense as expressed by the question "Where is here?" "Canadian[s] ... are, even now, still trying to assimilate a Canadian environment at a time when new techniques of communication, many of which, like television, constitute a verbal market, are annihilating the boundaries of that environment."

Act signifies beginning of indigenous culture

FASTWÜRMS creates an indigenous sense of place. Introducing organic materials that literally or figuratively have their roots in a northern environment, FASTWÜRMS builds sacred sites and invents healing medicines and rituals to counter amnesia, the forgetting of 'where one is.' In *Know by Heart Lodge + Six-Foot-By-Otter Spot*, 1985, for instance, FASTWÜRMS has ground various indigenous plants and herbs into a liquified substance and in a camouflage pattern applied it onto the drywall skin of the gallery. The emanating unfamiliar odour, like a medicine, is inhaled by the visitor, and so fosters the immaterial health of his or her memory. In the same exhibition the artists also invent visible mnemonic devices to counter the lapses of the contemporary mind. Two large painted panels, made from beaver-chewed branches, moss, and other materials, are located under a luminous skylight and divided in half by a central post, guiding the light from above to the ground. Each half of these paintings is marked by three circles representing the position of the three members of the FASTWÜRMS collective analogous to a celestial constellation. The artists designate these constellations, their place in relation to one another and to a 'spiritually' conceived geographical position, as "Otter Spot." Giving a name, marking a place, representing its coordinates are not only the way any map begins; they are also the means by which a place is remembered. More importantly, FASTWÜRMS' de-

liberate act signifies that process by which an indigenous culture begins: "We as a social unit designate the rules, we designate a pattern and name it." The maps of "Otter Spot" are thus allegories of the process by which a collective group of individuals constitutes an object, a place, and in this very act defines its own position and relation to that place.

While maps, such as the "Otter Spot" paintings, are featured as a central element in nearly all of its subsequent installations, FASTWÜRMS' concerns extend to existing immaterial maps. The works trace webs of meaning and the assumptions that map a sense of place, whether these may be social attitudes towards nature and the northern wilderness, or toward the body, mortality, and sexuality. Yet, as FASTWÜRMS explore and work on an existing history and local cultural conditions, they also encourage the viewer to participate. Their work as a collective is thus extended to a yet larger group, the artworks' audience. While this may involve a physical task, such as that invited when the visitor is asked to "punch in" at a punch-clock mounted in the entrance to the *Snow-She-Bones* installation, most often it is an activity to be performed within a symbolic realm. In *Know by Heart Lodge + Six-Foot-By-Otter Spot* for instance, FASTWÜRMS render their own and an everyman's coffin in the shape of four colourfully designed birchbark "Spirit Canoes." These appeal to the viewer's ability to imagine death as a point of transition, transmigration, and transfiguration, rather than as the finite demise of the spirit.

In a country that, according to Margaret Atwood in *Survival* (Toronto: Anansi, 1972), "was never claimed by and for the people who live there," and where the citizens "live in a state of unreal suspension," FASTWÜRMS' transformative work may indeed be linked to questions of survival. Even the title of one of the most recent exhibitions, *Chew Or Die*, 1987, serves as humorous evidence. The installation itself includes the "Arbor Vitae," a birch tree chewed by beavers, and a "Sex Table" whose copper and beeswax legs have been chewed by the artists. The activity of chewing and digesting, instead of merely swallowing, function as metaphors for (spiritual) survival, and for the necessity of engaging and transforming given conditions. Rather than producing an identity or a definitive map, the work of these artists not only traces those processes by which a local culture can and will emerge, their installations are also evidence of the need for a local culture to produce itself on the basis of what is 'here.'

Barbara Fischer is assistant curator of contemporary art at the AGO.

Perspective 88: FASTWÜRMS
Gallery of Contemporary Art.

Exhibitions

The Art of The New Yorker: A 60 Year Retrospective Margaret Eaton Gallery July 16 - September 4

The exhibition includes 104 original works on paper created for drawings and covers for *The New Yorker* magazine since it began in 1926. Sixty-three of the magazine's best known artists are represented with cartoons and/or covers, from the sophisticated images of Saul Steinberg to the lousy caricatures of Edward Koren. Although the cartoons represent diverse individual styles, they are marked by the kind of characteristic urbane humour that has become the trademark of *The New Yorker*. Organized and circulated internationally by *The New Yorker* Exclusive presentation in Toronto sponsored by Castle Hill, Georgian Townhomes at Casa Loma, a joint development by The Goldman Group and The Green Group.



Je Suis Le Cahier: The Sketchbooks of Picasso Sam and Ayala Zacks Wing July 30 - October 2

The exhibition includes 40 sketchbooks by Picasso loaned by the artist's family. They contain over 230 drawings, watercolours, photographs, and mementos dating from 1900 to 1964. These works on paper represent the great artist's most intimate and personal expressions, giving insight into his creative process and documenting the evolution of some of his most famous paintings. The Koo is the only Canadian destination for *Je Suis Le Cahier* on a prestigious international tour.

The exhibition was organized by The Pace Gallery, New York, and sponsored by the American Express Company. Circulated by Independent Curators Incorporated, New York.



Picasso at Large in Toronto Collections Sam and Ayala Zacks Wing July 30 - October 2

A selection of works by Picasso from Toronto collections complements the exhibition *Je Suis Le Cahier: The Sketchbooks of Picasso*. Included are some early drawings from Barcelona, ceramic works, and costumes designed for Diaghilev's Ballets Russes. Sponsored by Bramalea Limited, developers of BALMORAL.



Perspective 88 Gallery of Contemporary Art August 17 - October 26

Perspective 88, part of a series of award exhibitions featuring the work of young contemporary Canadian artists, presents the work of FASTWURMS, the Toronto artistic collective of Napoleon Brousseau, Kim Kozzi, and Dai Susse. FASTWURMS' large-scale installations and environments deal with political and ecological issues. Concerned with physical and spiritual survival, FASTWURMS' sculptural installations relate to a specifically Canadian geography and history, and celebrate the possibility of renewal and transformation. Sponsored by George W. Gilmore.

Selections from the Klammer Family Gift of Inuit Art Restaurant Corridor August 16 - November 20

In 1978 Marcia and Harry Klammer donated part of their exquisite Inuit art collection to the Koo. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous



"Let's play you're a guest, and I'll think of ways of trying to get rid of you."

Sixty-year retrospective exhibition of original cartoons from *The New Yorker*, presently on view in the Margaret Eaton Gallery.

Eskimo heritage has existed for thousands of years. This exhibition is part of the Koo's ongoing effort to fulfil that wish.

Traces of a Disappearance: Representations of the Body in Contemporary Art Gallery E

This selection from the Permanent Collection investigates the concerns of contemporary figurative sculpture through the work of Michael Snow, George Segal, René W. Halim, Colette Whiten, and the videos of Lisa Steele. Long-term installation.

Divine Comedy: Highlights from the Trier-Fodor Collection of Caricature at the AGO Trier Gallery through August 29

Memorial exhibition in honour of Nicholas Fodor who along with his family donated a large body of work by the great humorist Walter Trier to the Koo and established a generous fund to help build a collection of "humorous, satirical, and representative graphic art" at the Gallery. Highlights include fine examples of Flemish and Italian caricatures from the 17th century; works by the great moralizing satirists Rowlandson, Gillray and Cruikshank of Britain; and important pieces by Daumier and Philpott from the first half of the 19th century; the zenith of French caricature.

Collector's Canada Margaret Eaton Gallery through July 10

An exhibition of a remarkable private collection in Toronto comprised predominantly of works by the Group of Seven and 19th-century paintings. Includes several exceptional works by Tom Thomson from his early mature period and other important, quality paintings by Otis Leck, Maurice Culbert, Plamondon, Suzor-Coté, J.W. Morrice, and Paul Kane, among others.

Gerhard Richter Sam and Ayala Zacks Wing through July 10

This exhibition is the first North American retrospective of one of the most significant German painters to emerge during the 1960s.

Richter has been described as an "old-fashioned avantgardist" - a leading figure of the European avant-garde, and a master craftsman who works predominantly in oil on canvas. Approximately 80 works, including paintings, objects, and photographs are on view.

This exhibition has been organized by the Art Gallery of Ontario and the Museum of Contemporary Art, Chicago, generously sponsored by Frito-Lay Canada and Pepsi-Cola Canada Ltd., and supported by Lufthansa German Airlines, The Canada Council, the National Endowment for the Arts of the United States, and the Ministry of Foreign Affairs of the Federal Republic of Germany.

Gerhard Merz Gallery of Contemporary Art through July 31

This installation is the first North American solo exhibition of this important German artist whose work was introduced to Toronto in *The European Iceberg* exhibition. Gerhard Merz is known for his expressive use of space and the autonomous sculptural environments he creates within the framework of his architectural assemblages. Co-produced by Cold City Gallery, Toronto, and the Koo. Supported by The Canada Council.

Permanent Collection

Walker Court, Wood, Fudger, Ladlaw, and Leonard Galleries. Fourteenth through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries. Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre. Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries

Selections from the Permanent Collection and loans.

Gallery E

A selection of Canadian and international contemporary works from the Permanent Collection.

Extension Services

The following exhibitions will be circulated by Extension Services. Dates are subject to change.

Shirley Witasalo

Thunder Bay Art Gallery through July 3 and The Winnipeg Art Gallery July 21 - September 4

20th-Century British Art from the Collection of the Art Gallery of Ontario

Sarnia Public Library and Art Gallery through July 17

David Hockney: A Hollywood Collection

Chatham Community Centre through July 24

Loring and Wyle: Sculptors' Legacy

Centennial Gallery, Oakville through July 24

Fakes and Forgeries

Rails' End Gallery, Haliburton Speakers Service; David Wistow July 13

Paterson Ewen: Phenomena Paintings 1971-1986

Vancouver Art Gallery July 13 - September 12

Stan Dennison: Reminders

Bellevue Public Library Gallery August 2-31

Photographs of Canadian Artists from the Newton MacLachlan Collection

The Temiskaming Art Gallery, Haliburton August 9 - September 3

Arthur Hughes: The Lady with the Lilacs

Laurentian University Museum and Arts Centre, Sudbury August 31 - September 25

"Artists with Their Work" Programs

Janis Hoogstraten: Painting
White Water Gallery, North Bay continuing to July 23

The Artist as Traveller

Jennifer Dickson, Fern Helfand, and Alex Neumann
The Art Gallery of Peterborough, Festival of Lights continuing to July 24

Tom Benner, Spring Hurlbut, Reinhard Reitzenstein: Group Outdoor Sculpture Exhibition

Rails' End Gallery, Haliburton, Blue Grass Festival July 1 - September 5 and Tom Thomson Memorial Art Gallery, Owen Sound, Owen Sound Summerfest Music Festival July 10 - October 10

Vincent Tangredi: Painting

The Gallery & Library, Cambridge August 26 - September 20

Brian Burnett: Painting

Timmins Museum: National Exhibition Centre, South Porcupine August 31 - October 9

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office and 979-6601. Join us during July and August:

Sunday to Thursday at 2 pm
Wednesday at 6 pm** and 7:30 pm
Friday at 11:15 am**
Saturday at 2 pm***
Visitors Commencement: le dimanche à 14h30

* Rendezvous with Art

A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

** Artful Conversation

A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** For the Hearing Impaired

On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired.

Gallery School

Advanced Studies in Visual Arts Gallery School

September 1988 - May 1989
Applications from secondary school students for entrance to the 1988-89 program year are invited.

Advanced Studies in Visual Arts provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a pre-college program the *Advanced Studies* curriculum gives special attention to those students preparing for post-secondary studies in fine art. To apply to the program, students should submit 12 original pieces of artwork or slides along with a letter of recommendation from their art teacher or other school official, and a statement (250 words) by the applicant explaining his or her interest in the course and detailing any previous art-related experience. Thirty-four hour classes are held Saturdays from September 1988 to May 1989. *Advanced Studies in Visual Arts* is generously funded by The

Eaton Foundation with special scholarships provided by Shell Canada Limited.
Tuition: \$185 for Gallery Members; \$225 for non-Members.
Call the Gallery School at 979-6621 for further details.

Adult Studio Gallery School

September 28 - December 1
The Gallery School continues to offer studio art courses for adults, catering to both the novice and the more experienced student. Fall term courses include introductory, intermediate, life, and portrait drawing; painting, printmaking, and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks.
In the fall term the "Contemporary Approaches to Drawing" class will be introduced. The course is designed for experienced drawing students or artists wanting a survey of current concerns and concepts while exploring the latest, up-to-the-minute drawing materials. A challenging course, not for beginners.

Also beginning in the fall is the "Three-Dimensional Design and Structural Concepts" course. This class is an excellent introduction for students who want to learn something about sculpture without an expensive commitment of time and money. A 20-week course, offered only in the fall term.

Registration is accepted by mail or in person, and confirmed upon receipt of payment. Early registration is recommended because class size is limited. Tuition is \$125 for Gallery Members and \$150 for non-Members. Cheques may be post-dated to the first day of class. Faculty and courses are subject to change and are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for further information.

Children's Studio

Gallery School
September 27, 1988 - June 1, 1989

This 30-week program in drawing, painting, printmaking, and sculpture is for children between the ages of 8 and 18 who have demonstrated ability in the visual arts. Children are admitted on a first come basis. Students are divided into three groups according to age (8-10, 11-13, 14-18) with a limit of 45 students per group, divided into three classes of 15 each. Ages 8 to 10 attend on Tuesdays, ages 11 to 13 attend on Wednesdays, and ages 14 to 18 attend on Thursdays. Classes are between the hours of 4 and 6 pm. Students work ten weeks each with a sculptor, painter, and printmaker, and use professional materials, equipment, and facilities. Special needs students are accommodated on a limited basis.

Registration will be held in the Gallery School on Saturday, September 10. Fourteen to 18 year-olds register from 12 noon to 1 pm; 11 to 13 year-olds from 1 to 2 pm; and 8 to 10 year-olds from 2 to 3 pm. Tuition is \$185 for Gallery Members and \$225 for non-Members. Registration must be in person and will not be accepted by mail or telephone. Refunds will not be made after the first week of classes. Early attendance for registration is advised since classes are small and fill quickly. Faculty and courses may be subject to change and classes may be cancelled on insufficient registration.

For Kids

Summer Hands On

This is a unique program where parents and kids can explore art-related activities in an informal, imaginative environment. Come create a fantasy self-portrait using costumes and props, do a high-tech drawing on a computer, or construct a giant pipe sculpture. *Summer Hands On* is open July 5 - August 27, Tuesday to Saturday. Visits to *Summer Hands On* are limited to hourly sessions, 11 am - 4 pm. Group visits from community centres, daycares, or summer camps must be pre-arranged. Tickets are available at the Info Desk. For more information, please call

977-0414, ext. 352. *Hands On* appreciates the generous support of Atari Canada Corp. and Irwin Toy Ltd.

The Grange

The Grange was at the centre of intellectual life in Canada even before it became Toronto's first art gallery. The controversial historian Goldwin Smith lived there then and other notables stayed there also, among them the young Winston Churchill. Looking at its urban setting today, it is hard to believe that The Grange once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Restored to its 1830s splendour, it is Toronto's most popular living museum and an integral part of the AGO.

Free with admission to the Gallery. Entrance to The Grange through the AGO and through the park. Adult tours are arranged by calling 977-0414 ext. 237. For school tours, call 979-6801.

A project of the Volunteer Committee.



When historic housekeeper Ruth Keene is around, the aroma of fresh bread fills The Grange.

Members' Activities

Picasso Preview for Members
Members and their guests are invited to preview *Je Suis le Cahier: The Sketchbooks of Picasso* and the complementary exhibition *Picasso at Large in Toronto Collections* on Friday, July 29 from 11 am to 9 pm. A special program of films in The Jackman Hall during the afternoon and evening, complimentary tea in The Walker Court from 3 to 5 pm, and music and regular bar service from 5:30 pm will be featured during this advance viewing for Members. *Je Suis le Cahier: The Sketchbooks of Picasso* opens to the public the following day, July 30, and continues until October 2.

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 8; to order by credit card, please call the Volunteer Office at 977-0414 ext. 263.

Art in the Morning

Je Suis le Cahier: The Sketchbooks of Picasso, and *Picasso at Large in Toronto Collections* Wednesday, September 21, 9:30 am
Join us in the Members' Lounge for refreshments, then tour the exhibition of Picasso's sketchbooks with Peter Gale, head of Adult Programs, and Michael Parke-Taylor, acting assistant curator of prints and drawings at the AGO. We will also visit a complementary exhibition drawn from a rich collection of Picasso material in Toronto. Tickets are \$4.50.

Sunday Start with Art

Je Suis le Cahier: The Sketchbooks of Picasso, and *Picasso at Large in Toronto Collections* Sundays, September 18 and 25, 11 am
Meet in the Members' Lounge for a continental breakfast and then tour the Picasso prints, drawings, photographs, and mementos. Also included in the exhibition are many delightful surprises among works

by Picasso loaned to the AGO by local collectors. Tickets are \$6.

Special Evening for Members
Je Suis le Cahier: The Sketchbooks of Picasso, and *Picasso at Large in Toronto Collections* Wednesday, September 14, 6 pm
View the extensive exhibition of Picasso's sketchbooks and the photographs and mementos of the artist's life in a tour with Dr. Katharine Lochan, curator of prints and drawings at the AGO, included in the exhibition will be a surprising array of works drawn from public and private collections in Toronto. Following the tour, gather in The Restaurant for dinner at 7 pm. Tickets are \$23.

Gallery Hopping

Oshawa Tour

Wednesday, October 5, 1988
Join us for an autumn tour to Oshawa, home of the first Canadian automobile. We'll visit an authentic 1920s car dealership and tour the newly expanded Robert McLaughlin Gallery, designed by Arthur Erickson, with its outstanding collection of paintings, watercolours, drawings, and prints. After lunch we will be guided through Parkwood, home of Colonel R. S. McLaughlin, a magnificent mansion set in 12 acres of gardens. We will also make a brief stop in the Oshawa harbour area, known as Port Sydney when Oshawa was Skae's Corners, and then home to Toronto. The cost is \$40 and includes transportation, lunch, and museum entrances. Please call the Volunteer Office at 977-0414 ext. 263, for information and tickets. A project of the Volunteer Committee.

Travel AGO

Japan III

October 18 - November 8, 1988
Discover the mysterious East and explore the contrasts in the land of the rising sun! Our trip begins in the enchanting city of Kyoto, which has been a well-spring for the arts and traditions of Japan. We will visit Buddhist temples, Shinto shrines, a Shogun's castle, and some of the world's most beautiful gardens in this romantic city. We will also visit Nara, the ancient capital that has played an important role in the history of Japanese art and religion. After a sojourn in a charming canal town, the Bullet Train will zip us to Tokyo for four exciting days. Our last stop is bustling Hong Kong - western on the outside, eastern at heart.



The picturesque Todaiji Temple in Nara, Japan was built in 1709.

Looking Ahead ...

California: April 1989
Southern Spain and Morocco: April 1989
Watch for further information on these exciting trips.

For brochures or more information, please call 977-0414, ext. 263. *Travel AGO* is a project of the Volunteer Committee.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable at all AGO outlets, and at Art Rental and Sales, The Restaurant, and Membership.

AGO Book Shop

Advice to students who have been recommended certain course text-

Behind the Scenes

AGO Honours Its Artists



ON MAY 5, THE WALKER COURT WAS THE SCENE OF A warm and friendly celebration honouring more than 900 contemporary artists whose work is represented in the AGO's Permanent Collection. Director William Withrow welcomed the artists attending the reception, and conferred on each of them lifetime memberships in the AGO. Scattered all over the world, naturally not all the new lifetime Members could be in attendance, but Alex Colville, Lauren P. Harris, Mary Pratt, Carl Schaffer, Dorothea Rockburne and many others sent their best wishes in letters and telegrams. Mr. Withrow shared some of the enthusiastic messages with the audience: "I regret not being able to attend your celebration but will be ecstatic to receive the honorary life membership" (Gathie Falk); "It's a lovely honour, I hope all goes exceedingly well. I can still remember the excitement of selling a couple of drawings to the Gallery during the war" (Molly Bobak); "Unfortunately we will be working in Cheyenne, Wyoming, but we wish you and your museum much success and send you our most friendly thoughts" (Christo); and, "I feel honoured and delighted. Thank you! Hooray for life memberships!" (Helen Frankenthaler). It was wonderful to see so many of the artists together, friends meeting friends, delighting in the

discovery of someone in the crowd they saw for the first time in years. Membership staff agrees that the year of detective work to locate them all was well worth the effort, and the memories of this auspicious event will be cherished by everyone for years to come. The AGO is the only art museum in Canada to offer this special membership category, and from now on the Gallery will be extending Artist Life Member cards to all living artists whose work enters the Permanent Collection.

AGO as Tourist Destination

"TORONTO FOR THE ARTS" - THE PROMOTION CAMPAIGN specially designed to increase awareness of Toronto as a culturally rich tourist destination - recently completed its second successful season. One toll-free phone call provides interested visitors with a package that includes theatre, opera, or ballet tickets, hotel accommodation, and admission to museums and galleries in the city.

Liz Addison, head of the Gallery's Marketing and Public Relations Division was instrumental in developing this innovative collaborative promotion along with marketing managers at seven major cultural institutions, including the Canadian Opera Company, the Canadian Stage Company, the National Ballet of Canada, the Premiere Dance Theatre, the Royal Ontario Museum, the Toronto Symphony, and of course the Art Gallery of Ontario.

This ambitious marketing initiative fits well within the AGO's overall tourism development program, which actively promotes the Gallery as a tourist destination in close association with Tourism Canada, the Ontario Ministry of Tourism and Recreation, and the Metro Toronto Convention and Visitors Association. The aim is to capitalize on the significant growth the tourism industry experienced in Metropolitan Toronto over the past ten years during which our city was firmly established as Canada's number one destination for visitors. In 1987 alone Toronto attracted over 17 million visitors spending close to \$2 billion. The Gallery's marketing strategy - direct mail campaigns, participation in travel trade shows, and personal selling by Group Sales/Tourism Development Officer Frank Comella, have one main principle: to insure that the AGO remains a must-see, can't-miss attraction to tourists when they are visiting Toronto.



The Restaurant's garden patio is a favourite dining spot for lunch during the summer.

books; professors do not always check if books are still in print. Allow plenty of time to be assured delivery and to avoid disappointment. We are happy to assist you.

Art Rental and Sales Gallery

From July 5 to September 11 our installation will focus on contemporary Canadian art. In this presentation will be a fine selection of Inuit works. The first three months' rental is deductible from the purchase price. A project of the Volunteer Committee.

The Impulse Shop

Off to a summer wedding or garden party? Wear a pretty straw hat trimmed with flowers and ribbons. Choose a gift from our unique and varied selection, and take advantage of your 10% members' discount. In preparation for the lazy days of summer stop by The Impulse Shop for a collection of toys, games, activity books, and a 6,000 piece jigsaw puzzle. A project of the Volunteer Committee.

The Jewellery Shop

The Jewellery Shop celebrates summer with the colourful post-modern jewellery of Anke David, jeweller-of-the-month for July. In August, choose from the exquisite one-of-a-kind necklaces in sparkling crystal, silver, and semi-precious stones by featured jeweller Betty Fogel. A project of the Volunteer Committee.

The Reproduction Shop

Decorating the cottage this year? Do it with a flair yet inexpensively with splendid reproductions from the AGO's Group of Seven collection. Also available are international fine art reproductions and modern posters. Leader frames, museum mounting, and an efficient in-house gallery framing service will add the finishing touch to your purchase. A 10% discount to Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Outdoor patio open

during the summer. Fully licensed. For reservations call 977-0414 ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing-impaired people on the last Saturday of each month at 2 pm.

Original Cartoons of The New Yorker

Eustace Tilley Comes to the AGO

FOR OVER 60 YEARS THE NEW YORKER MERCILESSLY LAMP-ooned the sacred cows and foibles of urban America. This retrospective exhibition takes a second look at the cartoons as original works of art and offers much more than chuckles, giggles, and the occasional guffaw. *The Art of The New Yorker: A 60 Year Retrospective*; Margaret Eaton Gallery; July 16 - September 4; organized and circulated internationally by The New Yorker.

Exclusive presentation in Toronto sponsored by Castle Hill, Georgian Townhomes at Casa Loma, a joint development by The Goldman Group and The Green Group.

BY CLARA HARGITTAY

"The New Yorker will be a reflection in word and picture of metropolitan life. It will be human. Its general tenor will be one of gaiety, wit and satire, but it will be more than a jester. It will not be what is commonly called radical or highbrow. It will be what is commonly called sophisticated, in that it will assume a reasonable degree of enlightenment on the part of its readers. It will have bunk."

So began the editorial by Harold W. Ross announcing in 1925 the birth of the magazine whose style, characteristic of a brash, wry, and confident humour, has over the years come to represent the demeanour of that special breed of urban persona, the New Yorker. Yet its editors insist that the phenomenon of an archetypal "New Yorker style" is not the product of a carefully guided editorial policy, rather, the curious synthesis emerged quite by accident through the work of its many contributors, writers, and artists alike. If the editors of *The New Yorker* did not map out stringent editorial guidelines, they always insisted on candour, impartiality, and intelligence from their writers, along with the further prerequisite of imagination and an elegant stylistic flare imbued with a sense of humour whenever appropriate. The philosophy of bringing together talented people and encouraging them to do their best has reaped many rewards for the magazine. Over the past 60 years, 11 winners of the Nobel Prize in Literature are found among *The New Yorker's* contributors, and it has won more national magazine awards in the United States than any other publication. *The New Yorker's* track record for groundbreaking investigative journalism is indeed impressive. Many diverse, important issues that are now imbedded in our social consciousness - from the threat of nuclear holocaust to environmental concerns, to the plight of black America - were first raised by the magazine.

While the provocative, sophisticated, and at times whimsical editorial content gained respect and admiration for the publication, it was the cartoons that earned the affection of its readers. In six decades *The New Yorker* elevated cartooning to an art form in North America, and while the magazine never commissioned a single drawing for a cover or an illustration, and employed hundreds of artists, its idiosyn-



"I wish, however, say this for Eustace - he got a lot of people thinking."



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cratic humour is instantly recognizable.

Many of the images in this exhibition, curated for *The New Yorker* by Barbara Nicholls, will be familiar: from Charles Addams's ghoulish Addams Family, to George Booth's flea-ridden dogs, to the fuzzy creatures of Edward Koren, or the establishment types of Charles Saxon. But while *The New Yorker* is more than willing to deal with controversial social issues in its editorial content, the cartoons steer clear of risqué topics and mirror a white-washed American society rather than the pluralist reality. When it comes to cartoons the magazine seems to adhere to Ross's phi-

PICASSO SKETCHBOOKS continued from p. 1

Family of *Salimbanques*, 1904-1905, is documented in a sequence of studies in a sketchbook that clarifies our understanding of the development of this masterpiece. Similarly, we are witness to the birth of cubism in a sketchbook that demonstrates Picasso's archaizing approach to form leading to the watershed painting of twentieth-century modernism: *Les Femmes d'Alger*, 1907. It is the progression of these drawings that give us clues to the workings of the artist's mind in solving formal and iconographical problems.

The exhibition moves quickly from cubism to the "call to order" neoclassicism of the twenties. Figures conceived in this idiom yielded to the sculptural bone-like deformations of surrealist female forms during the thirties. The way he depicted women is intimately linked to the biographical details of his life reflecting his feelings towards his various wives and mistresses.

Perhaps the real strength of this exhibition lies in the presentation of sketchbooks from the later period of the artist's career. Here his interpretation of great works by masters like Poussin, David, and Manet was informed not only by aspects of his private life, but also through a social conscience that, for example, connected the horrors of *The Rape of the Sabines* with contemporary political events.

The later sketchbooks of Picasso also give us a glimpse into his daily life in the studio. Female models are paraded before his attentive gaze, while he depicts himself alternatively as a youth, as the master at work, and occasionally as a lecherous old man. These persona act as a foil for his ultimate goal: the celebration of the female form. Mischievous and suggestive, these sketchbooks play on the romantic allure of the "artist's studio" and are a perfect witness to his famous quote: "Art is never chaste, and if it's chaste it isn't art."

The exhibition, co-ordinated by Dr. Katharine Lochan, curator of Prints and Drawings at the AGO, is supported by didactic program organized by Peter Gale, head of Adult Programs, Education Services.

Je Suis le Cahier: The Sketchbooks of Picasso is accompanied by a hardcover catalogue that contains memoirs by the artist's son Claude and Françoise Gilot, Picasso's companion from 1946 to 1953 and six essays by leading art historians.

Je Suis le Cahier.

Sam and Ayala Zacks Wing, July 30 - October 2.

losophy of humour, as personified by Eustace Tilley, the Regency dandy who became the trademark of the magazine: "that however much it mocks its subject, it must have an underlying affection for it." As Lee Lorenz, *The New Yorker's* art editor said, "[we] are looking through a very special lens here. *The New Yorker* is a magazine read by well-educated, well-heeled, upper-middle-class people, so it's a world through their eyes... Consequently, there would be large gaps in it. But, I think taking that into account, one could learn a great deal about changing tastes, changing mores, changing public attitudes."

The exhibition *The Art of The New Yorker* offers visitors an opportunity for a great deal of laughter, but at the same time recognizes these remarkable drawings as works of art, and their creators not only as cartoonists, but as artists.

Clara Hargittay is the editor of AGO News.

The Art of The New Yorker.

Margaret Eaton Gallery, July 16 - September 4.

General Information

Admission

Adults: \$3.50
Seniors with cards: \$1.50.
Fridays FREE for seniors.
Students: full-time with cards: \$1.50
Family (2 adults with children under 19): \$7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays: 5:30-9 pm: FREE

Membership

Young Member (age 25 and under): \$20

Non-Resident
(100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$45
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office, via MasterCard and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office: 979-6819.

Membership: (416) 979-6620
AGO: (416) 977-0414

Notice to Members

From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
- address the department specified in events listings
- specify date, name of event, and number of tickets
- indicate your name, address (with postal code), and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours

Monday through Sunday 11 am - 5:30 pm, Wednesday 11 am - 9 pm.

The Grange Hours

Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm.

Gallery Shops

The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am - 5:30 pm, Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Monday, Tuesday, Thursday, Friday 11 am - 4 pm, Wednesday 11 am - 9 pm.

day 11 am - 9 pm; Saturday and Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am - 5 pm.

The Restaurant

Lunch served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop

Tuesday to Sunday 10:30 am - 5 pm. Mondays 11 am - 4:30 pm.

Members' Lounge

Open to Members and their guests from noon - 5 pm, Wednesday from noon - 9 pm. Closed Mondays.

AGO
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